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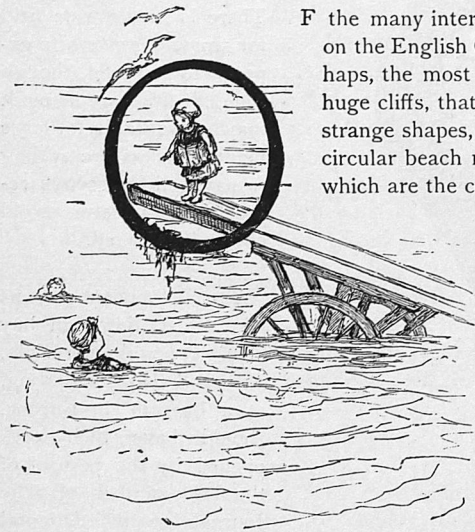
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THE ATELIER

A FRENCH SKETCHING GROUND.



Of the many interesting places along the Norman coast on the English Channel, Etretat may be named as, perhaps, the most unique and picturesque. Shut in by huge cliffs, that have been carved by the waves into strange shapes, it nestles between them, and its semi-circular beach reminds one of a theatre, the scenes of which are the constant succession of beautiful effects on the waters of the channel. It is along this beach that so much of the picturesque and strange is found to attract the lovers of brush and pencil. Drawn up in array, beyond the reach of the incoming tides, are old, unseaworthy boats, thatched over and made into temporary dwellings or into store-houses for nets and sails and all that pertains to a sailor's life. Each one seems more paintable and charming than the other; for age and the weather

have streaked them with mould, decorated the thatched roofs with mosses and lichens, and mellowed the colors that were originally crude and glaring. It is about these sea dwellings that so many pictures are made and so many suggestions given to the artist. Seamen mending their sea-green nets hung to the side of a fishing boat, women gossiping while they make new ones, men and women together turning the bars of a huge capstan, which draws up a fishing boat out of the sea—such, indeed, is the subject of one of Henry Bacon's best pictures exhibited in the Salon—children tumbling in the sand while fashionably dressed people from the French cities loiter in front of the Casino and give an air of brightness and color to the scene. On every side may be found artists and amateurs in arts—artists seated behind boats or standing boldly on the sand; artists under huge umbrellas or crouching in some nook to avoid the curious crowd; and one does not wonder at it when Etretat is seen for the first time, for the tourist naturally feels for a pencil to jot down some lovely but fleeting effect. Perhaps most charming of all are the pictures presented by the groups of washerwomen who come down to the beach with great bundles on their backs to a clear stream of fresh water that bubbles out from the pebbly shore just by the sea. Here they spread out their linen to dry and bleach, and here, if one sits by unobserved, he can see ever-changing poses and groups, with the pearly grays and greens of the ocean for background. Sometimes a tall, well-formed woman with bronzed cheek and flying hair will stand struggling with a large sheet, which makes a fine drape; others will be kneeling or digging in the sand for the water, while again others will stand in a knot to hear some interesting bit of gossip. At all times that small range of beach presents views and subjects that many a celebrated man has shown to the world from his canvases in the Salon and other exhibitions.

Although so abundant in interest and subject, Etretat still has a little of the effect of a theatre, with its shut-in sides and sloping beach, which the uplands and back country have not. Here we have the typical Norman scenery, with the Norman

farms, the hills and deep valleys, the clusters of trees, each shutting in a farmhouse worthy of an etcher's needle. These Nozall and Le Poittevin love to paint, and the sentiment of the country will be found to perfection in the latter's pictures, especially in "Le Grand Val à Etretat." The valleys, with the winding sheep paths and patches of fern, the patient, watchful shepherd, the quaint cottage of the peasant, with its ruined pigeon-tower, form a scene thoroughly un-American, and which can be found in any short drive from Etretat.

Before leaving the subject of the surroundings of this very well-known summer resort, one must mention the villa of "La Belle Ernestine," who keeps a small hotel in a most delightful way. As you drive up to the vine-covered door, she greets you with a pleasant, genial smile, and takes you at once to view the treasures which adorn the walls of all her best rooms. Sketches hang here from the hands of many famous artists, almost all dedicated to the fair hostess; also more finished pictures, as well as curious china, and about every interesting thing that could be obtained from the neighborhood. The last view of this sunny spot is a bright garden with the sea sparkling beyond, and a gay party of French tourists enjoying a meal of Ernestine's best cookery under the cherry and apple trees.

Still, after all the charming drives and artistic bits of landscape, the artist returns to the crescent-shaped beach, with its different occupants, high and low, rich and poor. On the esplanade in front of the Casino some French ladies in high-heeled shoes and scarlet gowns are talking to some canoeists, who appear in still more picturesque costumes, while within a stone's throw two fisherman's children are rocking in a fish basket, unconscious that they make a good subject for a sketch. There, beyond, the young sailor—who has been drawn and painted from his "youth until now"—stands with his pale-green net over his shoulders, his handsome

head outlined against the paler green waters—a target for numerous pencils. So it is not to be wondered at that Etretat, with its many beauties, continues to attract artists and tourists from many lands.

W. SATTERLEE.



SKETCH AT ETRETAT. BY WALTER SATTERLEE.

French writer Robert takes this ground. He admits "vert émeraude," but merely for its utility in the compounding of certain grays. In sketching, however, it is a great advantage to have at least one good green, which can be sufficiently modified by the addition of a small quantity of one other color. Green lake can hardly ever be used alone, but with burnt Sienna, yellow ochre and other browns and yellows it

SOME teachers of oil painting make a point of omitting all greens from their list of pigments for the palette of the amateur, because they lead to lazy and monotonous work by supplying him at once with something like the color he needs, whereas, if he had to compose it from blue and yellow modified with red or brown, he would come nearer to the exact tone. The

gives at once a very natural range of greens. Those which M. Robert gains from his palette are, however, very useful, and we copy his instructions for producing them: A vigorous and cold green may be made from ivory black, chrome yellow, pale (or cadmium, pale) and a little mineral blue. The place of the mineral blue may be taken by a somewhat larger quantity of green lake. The composition of the tone would then be: black, three parts; green lake, two, and cadmium, one part. A very little burnt Sienna may be added. The proportions of the colors to produce any tone will always be inferred from their order, as above. A strong warm green is got from mineral blue, ivory black and yellow ochre. If transparence is desired, substitute Indian yellow for yellow ochre. A light and warm green is obtained from ultramarine and cadmium—we take the liberty to substitute cadmium for the dangerous and rank chrome yellow mentioned by M. Robert—with a little Indian yellow. A light and cold green is made of cobalt and cadmium,

LANDSCAPE PAINTING IN OILS.

II.

PURPOSE IN SKETCHING—WHY MINUTE COPYING SHOULD BE AVOIDED—DISCRIMINATION AS TO DETAIL—IMPORTANT OUTLINES—TREATMENT OF WATER-COLORS NOTICED BY THOREAU—SMOOTH WATER AND ROUGH WATER—ACCESSORIES—CASCADES.

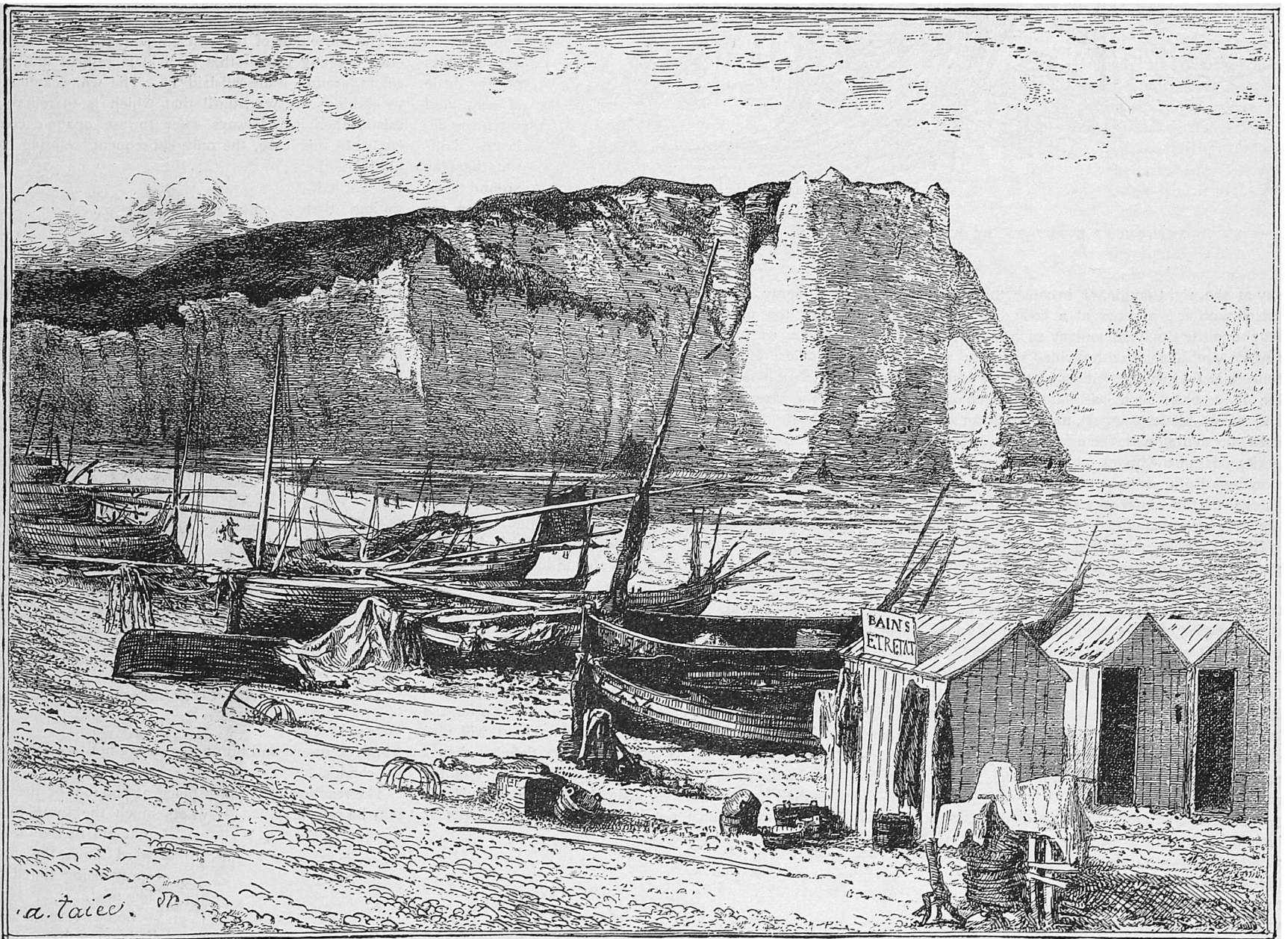
As accumulated sketches begin to show more and more merit, it is reasonable to look forward to producing something worth copying. No steps are to be retraced in order to start out with higher aspirations. We always proceed to secure the essential color values in the broad synthetic style that has been recommended, first, and then we go on to analyze and bring out what we will.

When the student is told that he is not to try for a

should be given unerringly. There is an unaccountable tendency to exaggerate the peaks of mountains. It has been supposed that a careful search into the principles of optics might reveal a good reason for this; but the same thing is noticeable when pictures of mountain scenery are copied, and it is doubtless owing to a foolish desire to produce something as astonishing as possible.

Shore lines are often badly drawn, especially those that recede from the observer. In such cases it is very easy to make the water appear to run up hill. This may be obviated by making short horizontal strokes, not direct lines, to indicate the margins. The effect of foreshortening must be fully appreciated. Safety lies in careful comparison; without it, no question as to direction or extent can be accurately decided.

Mistakes in coloring water usually result from previous mistakes regarding the sky, or from whatever else the water has directly or indirectly borrowed its tones. Of course, purity and depth have a great deal to do with



A VIEW OF THE BEACH AT ETRETAT. DRAWN BY A. TAIÉE.

with a little mineral blue. Gray greens may be composed of cobalt, ultramarine and white, with a little Naples yellow. The brilliant green of foliage through which the sun shines is rendered by a mixture of equal parts of Indian yellow and pale cadmium, to which a barely perceptible amount of mineral blue is added. It is necessary to observe that mineral blue—a kind of Prussian blue—has a very strong effect on other colors; hence, it is desirable to beware of using too much of it.

IN water-color painting the novice should remember it is advisable to keep a piece of fresh white blotting-paper at hand to take up superfluous drops of water.

AT the sale of the pictures of a provincial collector in Paris recently, a Corot, "The Village Square," brought \$1910; a Courbet, "The Three Willows," \$200; a late Daubigny, "The Pre des Graves at Villerville," \$1602; a Jacque, "Interior of a Sheepfold," \$680.

fac-simile of a view, but to work for general effect, without giving too much attention to detail, he is puzzled to understand why it is not better to make everything as perfect as possible; and he feels that it is difficult to discriminate as to detail. A great deal of explanation might be given here, but it is enough to say that even when we produce a landscape on the largest feasible scale, it is so much reduced that minute copying would give a mosaic effect quite unlike the breadth and richness of nature. As to details, recognize only such as contribute to the whole by defining character or conveying some particular meaning. A little thing may become important relatively. A single bough will sometimes throw itself out against the sky, and encircle a view so as to become indispensable, though in any other position it might be massed in without special notice.

It must not be inferred that a broad style of painting allows slovenly drawing. Take the outlines of mountains—every well-known elevation and depression

the manner in which the tones are appropriated, and there are many conditions that the most observing are puzzled to understand. Thoreau, who was a true artist in spirit, if not in practice, and who observed nature with marvellous devotion, wrote in his "Walden": "All our Concord waters have two colors at least, one when viewed at a distance, and another, more proper, close at hand. The first depends more on the light and follows the sky. . . . Walden is blue one time and green at another, even from the same point of view. Lying between the earth and the heavens, it partakes of the color of both. Viewed from a hill-top, it reflects the color of the sky, but near at hand it is of a yellowish tint next the shore where you can see the sand, then a light green, which gradually deepens to a uniform dark green in the body of the pond. In some lights, viewed even from a hill-top, it is of a vivid green next the shore. Some have referred this to the reflection of the verdure, but it is equally green there against the railroad sand-bank, and in

the spring, before the leaves are expanded, and it may be simply the result of the prevailing blue mixed with the yellow of the sand. When much agitated, in clear weather, so that the surface of the waves may reflect the

quantity of paint, and go to work mechanically to represent a given quantity of water, will not be likely to please even himself. We can judge best as to what kind of study a person has given to nature by noticing

strength. Be careful about the depth and form of cast shadows, and let their edges be neatly defined.

Streams of greater volume are more capable of responding to various atmospheric effects, and their treatment involves much careful study. They are rich in blue, emerald, and olive tones, for which the little brook was too shallow, and their foam will, on account of the deeper agitation, have more milky whiteness and less of the clear bubble.

Do not use opaque yellows in the greens. Indian yellow is rich, transparent, and trustworthy. This, with a little Antwerp blue, makes a deep transparent green that is useful for strengthening tones that lose force under manipulation. Lay in the deep concave surfaces first, allowing the white canvas or board to suggest the lights. When all is ready, the fair opaque colors and high lights must be applied with decision and let alone. Seeming violence of motion may be much increased if a fallen bough or any passive object is caught and tossed about in the water. We always welcome any accessory that is in harmony with the general plan, and, at the same time, helps us to express our meaning. Anything else would only belittle the work.

If it is only the grand and the wonderful that he treats with consideration he is not of the faithful. Let us see who will notice the transparent shadows that relieve the darting bubbles on the little stream, and catch the delicate half-tints that play around them. If there are sudden stony descents, white foam

The white flow of the cascade should be treated like other foaming water—that is, held in reserve until the colors around it are all laid in. The white amounts to nothing any way, until that which is to relieve it exists, then it is always safer to use opaque color last. In this case, the only subsequent coloring required is the delicate half-tinting that veils much of the whiteness. Take care about the perspective effect at the starting-point of the fall; see that the curve comes out naturally from the full level above. Notice the vertical line of rock in close proximity, where it is never dry, how warm it is in comparison with other rock; sometimes Vandyck brown and burnt Sienna are not too warm for the shades.

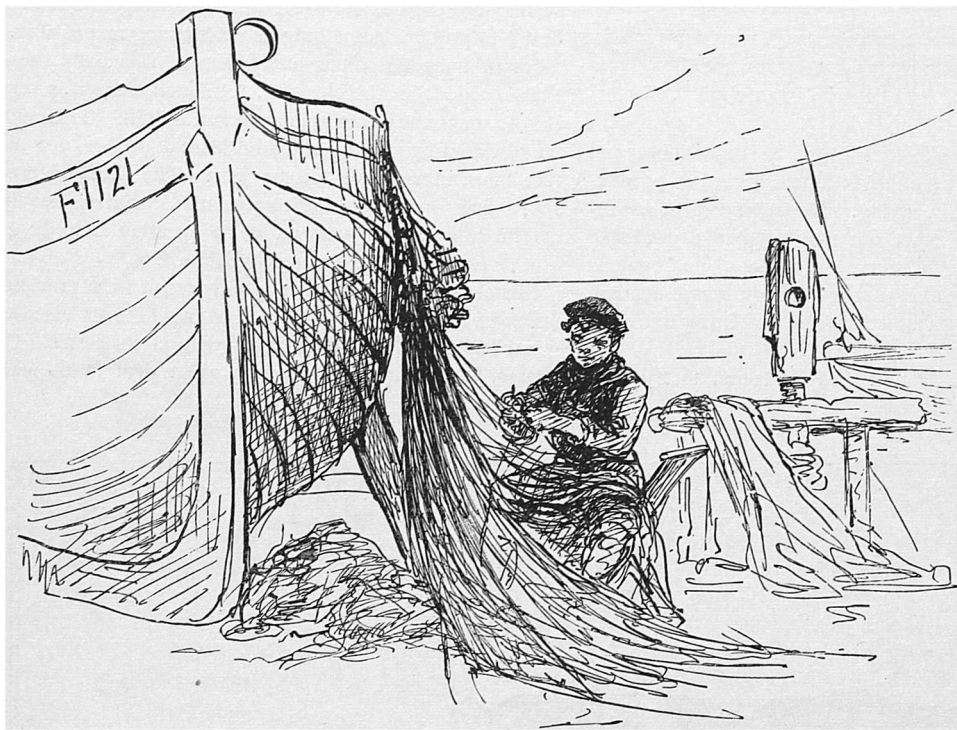
The reaction that takes place at the foot of the fall may be considerable. It wants much the same tones that are in the downward flow, the finer spray being tinted on like mist.

Some very modest falls may have slight rainbow effects; these are also tinted on like mist, from very thinly-spread color. The imagination must not demand the "seven colors of the rainbow" whether they can be distinguished or not. For instance, a decided blue is rare, and if we can call it indigo as it merges into the violet, very well; but we would use one blue, and little of it. The other tints require just enough white added

to them to make them soften off on the finished surface underneath, not enough to render them opaque.

H. C. GASKIN.

(To be continued.)



SKETCH AT ETRETAT. BY WALTER SATTERLEE. (SEE PAGE 80.)

sky at the right angle, or because there is more light mixed with it, it appears at a little distance of a darker blue than the sky itself, and at such a time, being on its surface, and looking with divided vision, so as to see the reflection, I have discerned a matchless and indescribable light blue, such as watered or changeable silks and sword-blades suggest, more cerulean than the sky itself, alternating with the original dark green on the opposite sides of the waves, which last appeared but muddy in comparison. It is a vitreous greenish blue, like the patches of the winter sky seen through cloud vistas in the west before sundown."

If we succeed in getting true coloring for water, we must keep it true by laying it where it belongs and letting it alone; it is sure to deteriorate into a muddy neutral, if over-manipulated. Experiment on the palette with samples of color, and when an effectual stroke is obtained, it may be applied confidently to the picture.

For smooth water, charge a flat bristle brush pretty freely, and, slanting it well, make clean-cut horizontal strokes—strictly horizontal. Ripples are put in with less color and by turning the brush so that a narrow edge only will touch. Leave the color fresh and transparent, remembering that continued manipulation is ruinous.

Reflections, whether they are distinct or not, should be laid in from the same palette that is used for the objects that produce them. If strongly-lighted belts of water run across the reflections lay them on last by passing a much-inclined brush very lightly over. Where these belts are broad, unbroken, and decidedly opaque, there should be no dark color underneath them.

Be sure that the work is all bold enough to be effective at a proper distance. Reflections, for instance, may be dainty and pretty near by, and entirely lost when on the wall. Some of the most beautiful transparent effects in water may appear like flat dabs near by. Rough water will call for various kinds of handling. Be it the babble of the brook or the thunder of Niagara, we must learn to understand the spirit that controls it. He who expects to take a given

and spray may be thrown up, but do not give the latter too much opacity. Prepare the color on the palette as for the haze on the distance in former sketches, and touch it on according to the form in which it rises. Observe the main course—the intent of the stream, and how every eddy strives to fall in with it. Sometimes a little pool will retire by itself away from the general commotion, and do nothing but reflect the beauty that overhangs it. Be sure to give the dark transparent colors a good chance; the light opaque ones will not fail to assert themselves. The rocks and stones are probably granite, and cold in tone, much colder than the umber-like bed of the stream. The deep interstices should have warm color, such as Vandyck or bone brown. Wet surfaces will also be rather warm. For the general local color use ivory black, raw umber and white. The high light may be slightly warmed with Naples yellow or light red, or whatever colors correspond to the prevailing light. The same, with less white, will suit the secondary light; then terre verte and cobalt may be added to this for the half-tints. The palette knife, if skilfully used, will give the hard texture that is wanted. More definite shapes may be obtained with a brush, but if it is feebly handled we shall have soft stones instead of hard ones. Hardness of surface must not be confounded with hardness



SKETCH AT ETRETAT. BY WALTER SATTERLEE. (SEE PAGE 80.)

of outline; the latter is never desirable. Where outlines are formed by the receding of surfaces, they cannot be broken much, but tones approaching those which serve to relieve them may be used to reduce their

SCIENCE OF LANDSCAPE.

IV.—SHADOWS—VALUES.

WHAT is now, above all things, looked for in a landscape picture is the expression of space and atmosphere, and, as a means to that, an exact rendering of the effects of light and air on local color. We will admit much unscientific drawing of rocks, trees and clouds, the elimination of all detail, which may be replaced by texture or handling, and will forego most requirements of composition and of decorative color if we may have a true statement of aerial effect of distance and of out-of-door light. We want to gain from our pictures, though we are within four walls, something of the feeling which we experience when in the open air with unbounded space about us. The painting which fills that want is considered fairly satisfactory, although the trees in it may be of indefinable species and although the water may seem to run uphill. What is wanted is not so much exact delineation of natural objects as an exact account of their relations to one another, and principally their relations of distance, from which we may derive an idea of their and our positions in regard to the whole of nature, just as we may from a natural landscape. This has become so completely the prevailing purpose in modern art that it is certain to dominate figure painting as well as landscape. While we expect good drawing and modelling as a matter of course in figure painting, we require and enjoy more the exact reproduction of relations of tone which makes a figure, as we say, keep its place. In landscape, too, we look upon all that has, up to this, been written of in these articles as matter of course, and, rather, as matter of no account when not accompanied by truths of the sort that we especially desire. It is impossible that the merest amateur or sketcher should not share this feeling, which is universal, except, perhaps, among a few old people who have dropped behind the age. It is because there is danger that amateurs especially will persuade themselves that knowledge of relations may be had without knowledge of things, and expressed without the old carefully acquired technique, that these articles have been written to point out the importance of both scientific knowledge and technical training to the modern landscape artist. That scientific knowledge is not sufficient and that a substantially new technique must be superimposed on the old is, perhaps, sufficiently understood.

Before proceeding to say the little that can be said usefully on the natural facts with which the modern landscapist principally concerns himself, some account should be given of the science of cast shadows as applied to landscape painting. This should, perhaps, properly have been included in the article on Perspective, but it comes in more conveniently here under the head of Light, as the correct drawing of shadows, even when other means are not used, is often enough to give a strong impression of sunlight. It also helps

greatly to indicate the forms of the objects casting the shadows and of those which receive them.

There are four principal positions of the sun or other source of light which affect the perspective of the shadows thrown by it so much that the entire effect of the picture will be changed in passing from one of these to another. When the sun* is to the right or left of the spectator, the shadows are parallel to the picture plane,

shadow being thrown over the foreground by some object which does not come into the picture—an effect which, when well managed, always produces a vivid impression of mystery and reality. In this case, too, although the effect is always “spotty,” it may, nevertheless, be very agreeable if proper attention is given to tones of color and if the work is done in a very high key. But we need not consider it at present.

In the position of the sun shown in Fig. 3, everybody has remarked the lengthening of the parallel shadows cast by objects on level ground, as the sun sinks lower in the sky. But everybody has not remarked the greater angle with the horizon made by shadows cast on sloping ground—how much faster the shadows lengthen on ground inclined from the sun and toward the spectator, and how much the process is retarded when the slope is the other way. On a vertical surface facing the sun the cast shadows *diminish* in length as the sun sinks. Most of these conditions are shown in the figure, which is a view of the town of Vézelay, and it is remarkable how much may be learned from it about the appearance and the effect of shadows. The rule is that the shadows, in this case, lie parallel, or nearly so, to one another, and approach the horizontal position more as the sun

is farther to one side. Their length will be determined roughly by lines drawn from the summit of the objects casting them to the ground parallel to the direction of the solar ray. The perspective of the shadow is conformable to that of the object itself; that is to say, its vanishing points are the same.

When the sun faces the spectator the shadows are no longer practically parallel, but more or less visibly radiating, the point from which they radiate being the foot of a perpendicular drawn from the sun to the ground. At sunset and sunrise this, of course, coincides with the position of the sun itself. Then the shadows on perfectly level ground would stretch from horizon to foreground; but as the sun rises in the morning, their length is determined by lines drawn from the centre of the sun's disk, while their direction is determined as above stated. The perspective of the shadow will, as before, conform to that of the body casting it.

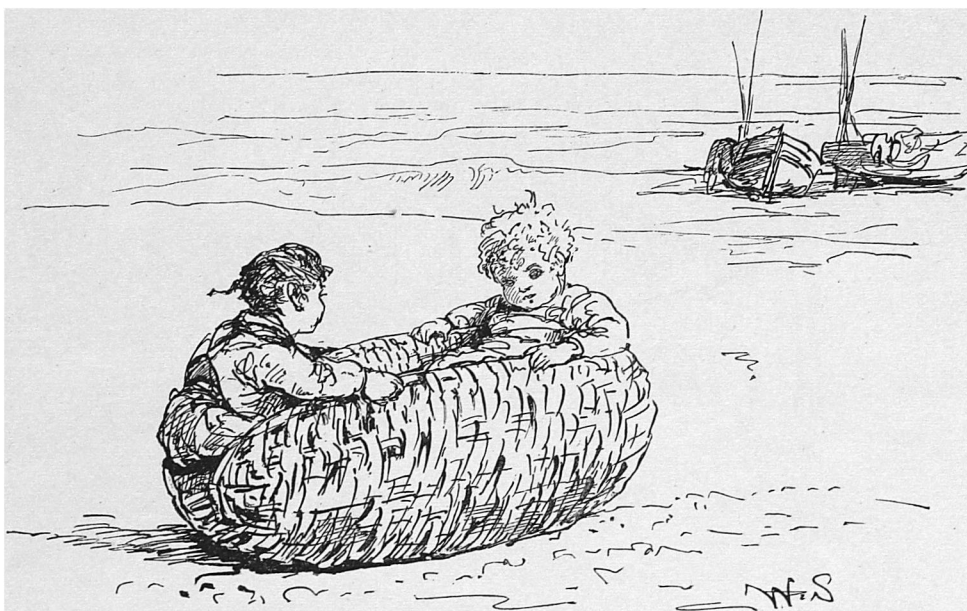
When, again, the sun is behind the spectator, the direction of the shadows is toward the nadir—that is, the point on the horizon directly opposite the sun, and their length is determined by lines drawn from the salient points of the object to a point vertically under the nadir

as far as the sun is above it. In this case the shadows appear less to the eye as they recede from the object, while in the former case they grow larger.

These three cases should be enough to show the importance of making a regular study of shadows, the correct drawing of which will serve to indicate a great deal about the nature of the ground, the forms of the objects standing upon it, the time of day, and the posi-



SKETCH AT ETRETAT. BY WALTER SATTERLEE. (SEE PAGE 80.)



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light, as in Fig. 2. When the sun is nearly vertical, the effect is pretty much the same as in Fig. 2. These last two states have seldom been chosen by artists because of the lack in ordinary circumstances of strong contrasts of light and shadow. Still, in the second state a fine effect is sometimes produced by a deep

* "Or other source of light" is to be understood.

tion of the sun with regard to the spectator. A few experiments with a candle or lamp and a few books on a table, laid out on the lines just indicated, will prove most useful and interesting, and better than any number of diagrams which we might give to illustrate this.

An exact study of tones, and more especially of values, is required to obtain a natural appearance of relief and of distance. Topffer relates a fact, something similar to which must have been observed by everybody living in mountainous regions, which may serve at once to point out what artists mean by "values" and also their importance in landscape. The face of the mountain of Salève, opposite to Geneva, is disposed in terraces, which may be compared to the steps of a very abrupt stairway. The tops of these terraces are clothed with short grass, and are of a pretty deep tone of green. Their perpendicular faces are rock of a light gray. This difference of tone enables one at once to comprehend the shape of the mountain and the different degrees of projection of the several terraces. But at a certain time of the year, toward noon, the sun, which rises behind the mountain, arrives at a point from which its rays fall full upon the grassy tops of the terraces, leaving their sides in shadow. Under this aspect the mountain looks like a smooth vertical wall, the top of it as near the eye as the bottom, merely barred or striped with alternate green and gray. Although the differences of color remain, the light gray of the rock is in shadow, of equal value with the green of the grass in the light—that is, it is of the same degree of darkness, or, as the French say, of intensity, and it is on these degrees of darknesses,

or the like to indicate the modelling of an object, and, furthermore, without the use of more than one color, the appearance of relief can be given by attention to the values only. The addition of color will often give added relief, but, as in the case of Topffer's Swiss

In this country, with our clear atmosphere, the most careful and refined study of values and tones is necessary, under most conditions, if we would render distance in landscape. There are seldom those effects of mist or fog, which make the matter a great deal one of color and visibility. With us, an object in the extreme distance may be both brilliantly colored and distinct in outline, but if painted in its true value it will keep its place in the picture. In foreground studies under a diffused light, a still greater attention to values is necessary, the differences that count in this case being produced not so much by the depth of air through which the object is seen as by the angles which its parts make with the direction of the principal volume of light. In this case color also counts for more, as the degree in which the color of the sky is reflected by the landscape depends greatly on the angle of exposure of the slopes or "planes," as artists call them, to the sky. So that a foreground study under diffused light, as on an over-clouded day or by twilight, should gain in relief by the use of a full palette, provided the tones, values included, are studied with the care that would be devoted to the values alone in a sketch in monochrome.

As the subject is so important and as the terms "values," "tones," etc., are often misused even by writers on art, it has been thought worth while to give an illustration which will help

to show more clearly just what tones and values are. In Fig. 4 it will be observed that besides the light and shade there are certain indications of color, the house roofs, which are in the light equally with the walls,

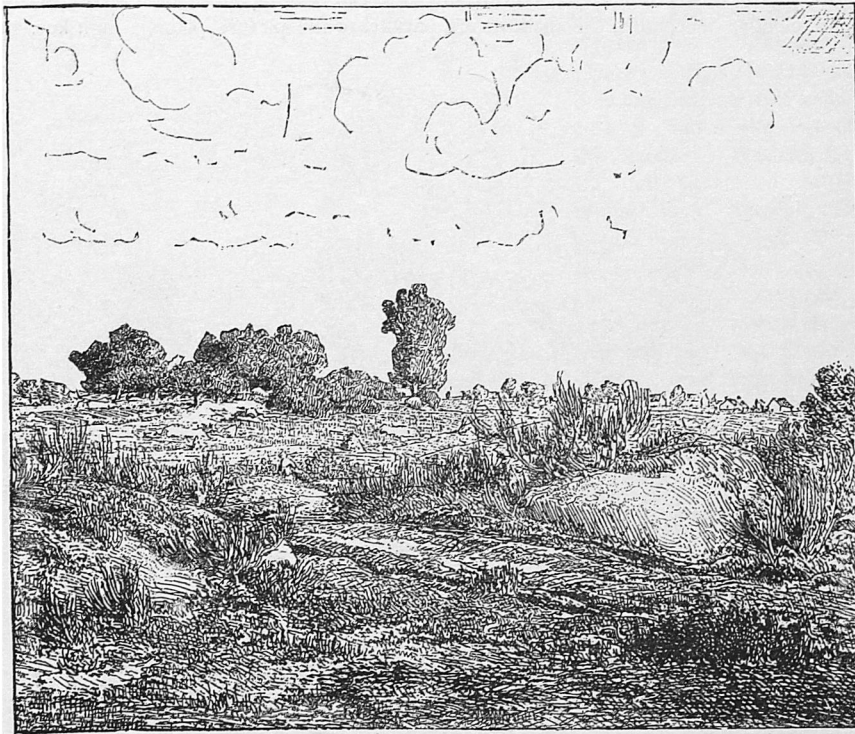


FIG. 1.—NEAR BARBIZON. FROM AN ENGRAVING ON GLASS BY THEODORE ROUSSEAU.

mountain, perhaps as often not. Animals, probably, do not judge of distance or relief in this way at all. But although the values of two or three objects, say deep full red, yellow and black, all in the same plane, are very

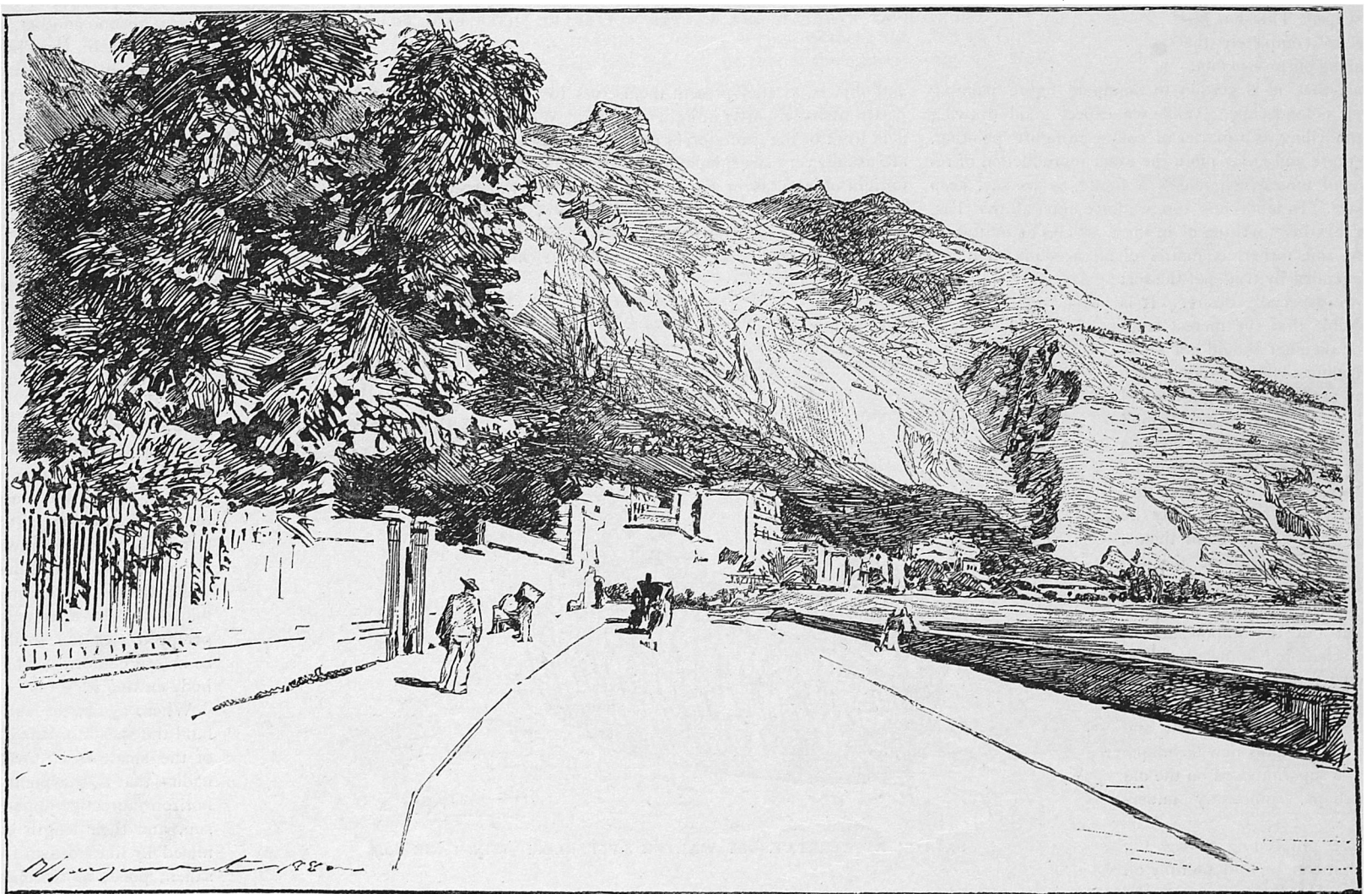


FIG. 2.—ON THE ROAD TO MONTE-CARLO. PEN-DRAWING BY JACQUEMART.

which are called "the values," that tones depend for their power of giving an appearance of relief.

This is so true that by diffused light, and without the help of cast shadows, and without making any use of handling, by direction of brush marks or of pen-strokes

distinct, we perceive them to be in the same plane, while the comparatively slight differences of value obtained by placing the objects at different distances give us a notion of those distances, and if reproduced in painting, will give air and space to the picture.

being rendered darker; the man's trousers and shirt, lit in the same degree with the grass, being the first darker, the second lighter. These shades stand for the depth of the tones; for the medium dark tone of the grass and of the cottage roof, which is about as

dark, though probably of an altogether different color; for the black of the man's trousers and the white of his shirt and of the cottage walls. The blue of the sky is shown to be darker than that white, lighter than the grass or the roofs. The general tone of the trees is lighter than the shadowed part

of the grass, darker than the part in the light. The bark of the young tree in front is shown to be of various degrees of light and dark color, while the post to which it is tied to keep it straight is all of one tone. The piece of leather passed around the tree is the darkest object in the whole picture. These degrees of dark and light, whether due to shade, to atmospheric effect, to lighting or to local color, are the values. Add the proper hues, and you have the tones. Thus you may speak of a dark or a light tone, and also of a

warm or a cold tone, of a fresh or muddy or pure or broken tone, but of values only as dark or light, and then relatively to all the other values in their neighborhood. For while color, and consequently tone, is to a degree positive, darkness and lightness are entirely relative.

The only safe rule as regards values in landscape is this: Colors and light being the same, there will be a stronger contrast of values in the foreground than in the distance, and a stronger contrast on a plane at right angles to the light than on a receding plane. This the reader can test for himself by taking two sheets of white paper and blackening half of each with ink. Let him then lay one sheet flat and stand the other on edge opposite the light. The white in the latter will be whiter and the dark darker than in the sheet lying flat. Let him, next, keep one sheet near him, and place the other in a similar position at the end of the room. The first will show the stronger contrast. Other similar experiments, invented by the reader, will teach much concerning values.

PAINTING WILD FLOWERS.

I.

A LARGE proportion of our native flowers have such a wide geographical range that their blooming

are flowers that do not naturally mass themselves, but peep here and there from among leaves; others lack leaves, and others still are too conventional. Then there are many that are more or less desirable, but not so distinct in general character as to require treatment especial-

ly different from that which is applicable to those we shall give. The same may be said of the numerous grasses and sedges that often assist so much in completing floral effects.

One of the most brilliant and delicate of our wild flowers is the cardinal flower (*Lobelia cardinalis*). Long racemes with unfolded buds at the top should be placed so that the highest may curve in one direction, while one or two detach themselves somewhat, that their single flowers may show their peculiar structure. The local color cannot be

too brilliant. If it is water-color, apply a thin wash of gamboge or some other transparent yellow first, to intensify the vermilion and rose madder that are to come after. The proportions of these two colors may

be varied according as the flowers partake more or less of scarlet or crimson. For deep shade use brown madder and Vandyck brown; then black may be applied sparingly to cast shadows and light neutral to the half-tints. With oils use scarlet vermilion and rose madder for local color, brown madder and bone brown for deep shade, and ivory black for cast shadow. Terre verte and a little white worked against the reds will produce the neutral that is needed upon half-tints. For the highest lights use scarlet vermilion and Naples yellow, and temper with the terre verte and white. Attend well to the light shade and half-tones be-

longing to the green of calyx and leaf, and if we can assume that the colors have been handled with skill, we have the cardinal flower well represented.

The erect and symmetrical wild orange-red lily (*Lili-*

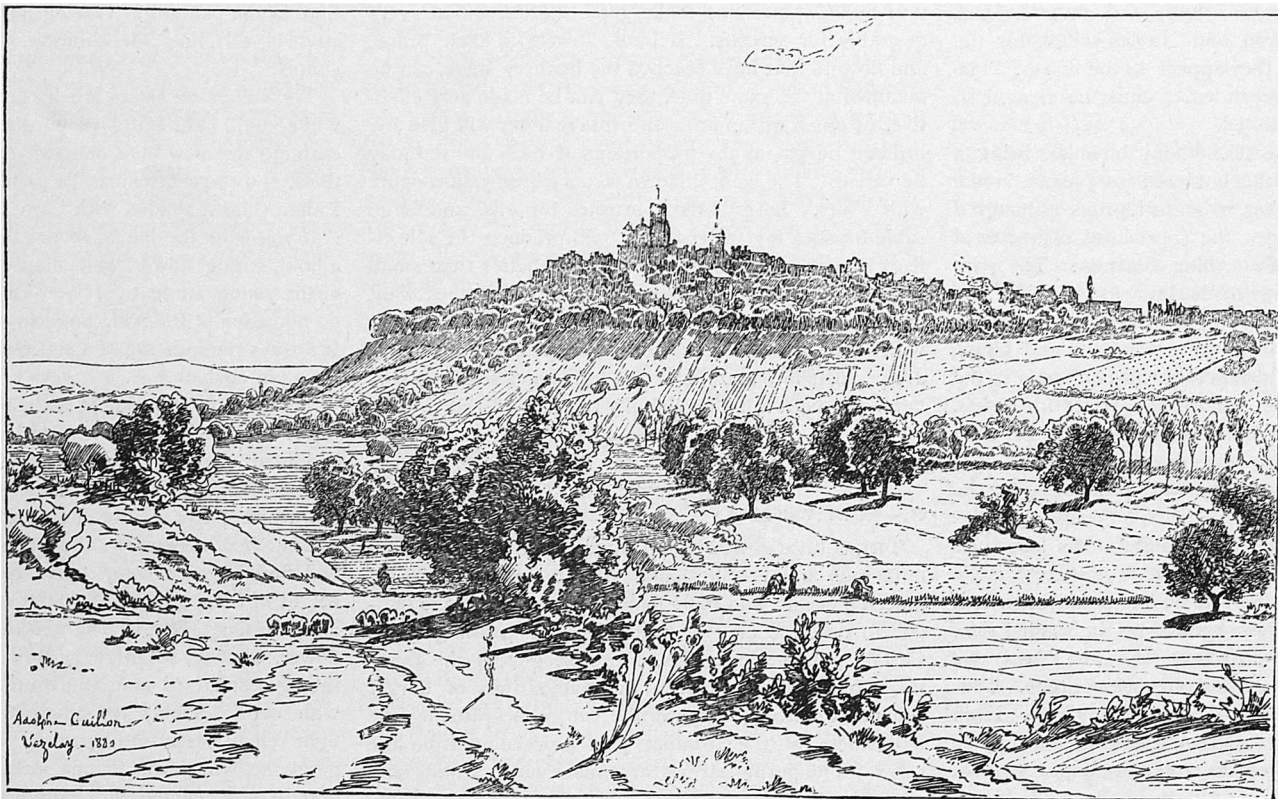


FIG. 3.—VIEW OF VÉZELAY. PEN-DRAWING BY AD. GUILLON FROM HIS PAINTING.

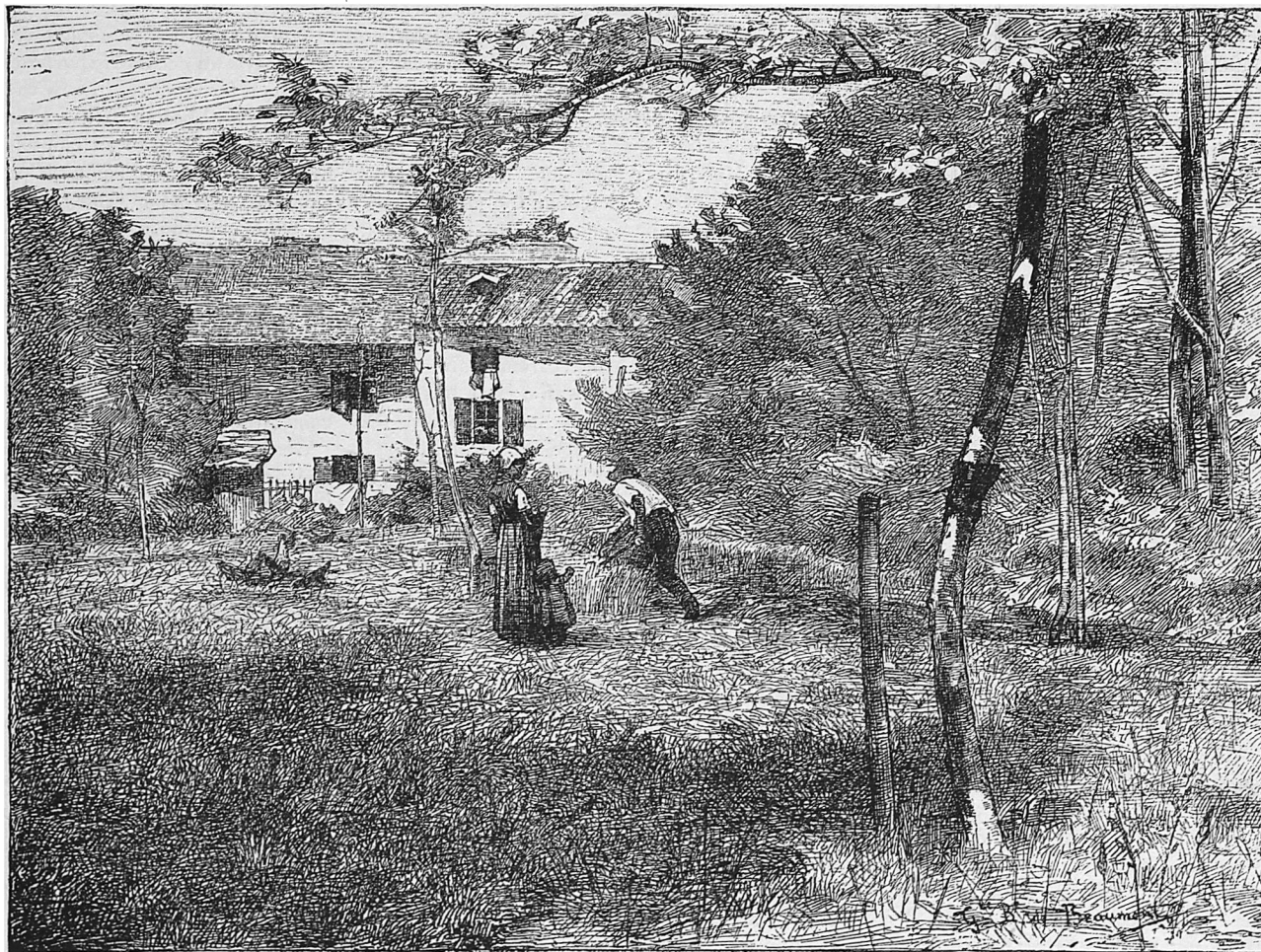


FIG. 4.—A STUDY OF VALUES. PEN-DRAWING BY GEORGE DE BEAUMONT FROM HIS PAINTING.

especially valuable for studies and decorative purposes.

Many flowers that are beautiful and interesting are not well adapted to artistic designs; for instance, there

um *Philadelphicum*) requires careful outlining. The slender segments at the base, with the wide openings between them, must be treated like a mathematical framework. The "red-orange," whether in water-colors or oils, depends much upon cadmium and burnt Sienna; then as much scarlet vermilion as it will bear may be introduced. Brown madder will produce the spots on the inside and also shade the stigma and anthers. Use the lightest chrome green and Naples yellow for the greenish tints wherever they appear in the flower. The regular whorls of dark green leaves must be treated so as not to appear conventional.

The evening primrose (*Oenothera biennis*), being a nocturnal flower, must be gathered very early in the morning before the sun has wrought its ruin, although a few withered ones suggest the short-lived character of the flower and present a touching contrast. The pure delicate color that belongs to the primrose is unlike any one yellow that we have. To get this, start with lemon and strengthen with a little pale cadmium and kings' yellow. The withered flowers want burnt Sienna in the depressions, with Naples yellow and white for lights. With many colors prepared neutral cannot be used without modifying, as it appears too purple; but the latter, being complementary to yellow, produces just the gray that is needed for half-tints. The deepest shades want burnt umber. The long, straight stems lose their stiff character if allowed to vanish in a sketchy style toward the lower part, where some additional stem and leaf effect may be vaguely suggested on the shaded side.

In the downy false foxglove (*Gerardia flava*) we have another yellow flower, but stronger in tone. Cadmium and chrome may be used more freely here. Even deep cadmium, with terre verte and raw umber, may be used in the deep tube of the trumpet-shaped corolla. As the flowers on the lower part of the stalk bloom first, we get buds at the top, then full-blown flowers, then seed-vessels at the axils of the leaves below, with the long curved styles remaining. General shade and half-tones to be treated like those of the primrose.

The swamp rose (*Rosa Carolina*) is, perhaps, painted more than any other wild flower, but seldom so as to suggest our loved wild rose. A background that is more or less olive gives the effect which is most like that of the low thickets in which this flower grows. As the petals drop very soon, branches with buds, and flowers scarcely blown, should be selected—a few seed-vessels are desirable. But few flowers should present a full front view, and these should, in part, be where the strongest light is concentrated. Some bright young tips of branches, with their red leaves, may be brought in to advantage. Each petal should be thrown in with a single effort of a large red sable brush, using rose madder and sparing light for water-colors, and the same with white, for oils. Crimson lake may be used for lining in deep shades, and terre verte will neutralize the local color for half-tints. Secure the pale yellow tones that the petals assume near the centre; and, after giving the light and shade to the stamens, touch their anthers with cadmium and raw Sienna. Notice that the greatest swell of the buds is near the base, and point up their slender sepals with warm light green. Blue greens are to be avoided throughout.

The common white water-lily (*Nymphaea odorata*) must be gathered as early in the morning as possible, and painted before noon; although, on cloudy days, they may stay open later. They may be represented as floating on the water, or as drooping from their long stems, as they would be held when first taken out of the water. A forked branch will serve to hold them, or they may be pinned up with a strong honey locust thorn. Warm bronze and crimson leaves, rather than green ones, may be added. Care must be taken that the rich, smooth-cut petals do not look hard and wooden, and that the inner ones become gradually modified into stamens. A little Naples yellow may be used to warm all the white except that which is in high light, and rose madder will add the delicate pink that occasionally appears on some petals. To this add terre verte for half-tints, and use umbers freely in the shades. The stamens require pale and deep cadmium, shaded with the Siennas. The leaves will call for brown madder, the Siennas, cadmium, yellow ochre and crimson lake, besides a few light and dark greens, and half-tints.

The ground nut (*Apios tuberosa*) is a very tractable vine to use for decorations. To paint the flower clusters in oils, form them with a plain brown madder undertint and then develop the flowers with Naples yellow and burnt Sienna. Touch the lights with Naples yellow,

scarlet vermilion and white, mixed as for a flesh tint, and finish with neutral prepared from terre verte, rose madder and white. For water-colors, reverse the first of this process, wash in a light flesh tint, sparing high lights, then paint interstices with brown madder. Finish by hatching with light neutral tint.

The common and pasture thistles (*Cirsium lanceolatum* and *C. pumilum*) make good studies, and are very desirable for screens. If buds, flowers in their prime, and flowers that have reached the feathery stage, can be obtained at the same time, they can be made very effective. French ultramarine and rose madder will give any brilliant purple, as the proportions of blue and red may be varied. The smooth down wants a little yellow ochre with white. Large bristle brushes for oils, and large sable brushes for water-colors, will produce the soft effects in new and in old flowers much better than small brushes. The fine prickles on stalks and leaves want large brushes, but the long spines may be pointed out with small brushes. The leaves as well as the flowers are peculiar in texture, and the lights and shadows pertaining to both must be skilfully treated. H. C. G.

FLOWER PAINTING IN WATER-COLORS.

II.—CULTIVATED AUGUST AND SEPTEMBER FLOWERS.

THE cultivated flowers of August and September are numerous and very brilliant. The morning-glories are indeed glorious, and of so many different hues it is difficult to describe or give fixed rules for painting them. Certain general principles, however, govern the treatment of them all. Notice the five stripes of darker color that converge toward the centre, heightening the hollowness of the trumpet part proceeding from the calyx. The purple stripes are made with carmine and new blue or rose madder and new blue; the same colors are used for the deep purple flowers, in some the blue predominating and in some the pink. In the very centre the gray tint that makes it so cup-like can be given with ivory black and lemon yellow. For pink morning-glories use rose madder; for the crimson use carmine and rose madder combined, and the white so delicately striped with lilac can be shaded with black and lemon yellow. The strength of color is always on the margin. I sometimes think the delicacy of some flowers can only be reproduced through one's own inner consciousness of fragility and purity. The morning-glory is one of these. It is worthy close and exhaustive study, and water-colors seem the best medium in which to paint it.

Did you ever paint a poppy? You are fortunate if you can secure the large single varieties, of white, lilac, pink and red. How translucent and how gorgeous! Notice how the dark centres heighten the effect of the other colors. To shade the white ones, use ivory black, a little blue and a little lemon yellow. Can you make the shade delicate enough to show against a white background? A background of olive, made with Indian yellow black and a little blue, will throw them out well. Load your brush with color, work carefully around the edges of the flower drawn, then with a clean brush full of water drag the color from the flower toward the sides of the paper. Do you not see the effect will be a shade behind the flower, that will cause it to stand out in relief? Then you can shade the flower and put in the deep dark eye and stamens. For the pink poppies, rose madder, for the scarlet, vermilion shaded with carmine. Put the red on thick, with a little carmine for body and black in the centre. Unless you have had much experience do not attempt a double poppy, it is even more difficult than a double rose.

Phlox *Drummondii* equally with the perennial phlox is a beautiful flower to paint. Here again your skill in drawing will be tested. It is only the margins of each separate flower in the bunch that are tinted with color, be it lilac, pink or red; yet in the cluster they seem all color. The small eye of each requires a touch of gray, and between each or all the flowers (some overlap and therefore it is not seen) is the green of the stems or leaves underneath. Really these dark tints of green shape the flowers themselves. It is hard to get this accurate, but your drawing will help you, and where the flowers do not touch, dash in the green. Hold the drawing from you and compare it with the bunch. I am sure you can criticise your own work. If you have painted any round object you will know where to put the strength of color to make this bunch rotund. If you have not, then let me say, the darkest shade or color is near the edge of the shadow side, with considerable shade

not quite as deep on the side nearest the light. Place them in a strong light, and you will see it distinctly.

Verbenas are so similar to phlox that explicit rules for painting them are not needed.

Sweet peas and bachelor's-button, known as the corn-flower in Germany, where it was the favorite of the old Emperor William, call for more skill in the drawing than in the painting. Having painted other flowers, the student will find the coloring of these comparatively simple.

The cultivated asters are in great variety of colors—white, pink, light and dark purple. With rose madder, carmine and new blue one can make all the combinations, and the centres can be painted with gamboge and Indian yellow, shaded with burnt Sienna.

If you paint the dahlia, secure the single variety. It is a bold, strong flower, well adapted to the growing skill of the young student. If you cannot find this variety, do not attempt the stiff, uniform-petalled common kind. It always reminds me of a succession of shells arranged for a pin cushion.

The gladiolus is almost as stiff, but it is exquisite in color. You may as well know in the beginning that it is difficult to paint, mainly because it is very complicated in the drawing. Use the same gray combinations for the white parts of the flowers, with Hooker's green added where necessary; the pinks, reds and yellows you will find in your color box. Nasturtiums are at the height of their glory in September. The cooler nights and mornings seem to heighten the brilliant hues of this flower, already so bright. Now, I fear you may miss the light and dark cadmium from your color box. Still, with care you may reproduce the colors. There are light yellow nasturtiums painted with lemon yellow and gamboge, with burnt Sienna streaks in them; there are orange ones painted with gamboge and Indian yellow; there are vermilion and Indian yellow ones, and Indian yellow and vermilion, Indian yellow and carmine, and even vermilion and carmine. Notice the horn-shaped back of the flower, almost always a delicate green, sometimes a pale yellow. Then the beautiful green leaves, how fresh they are on their light green stems! Hooker's green enters largely into these, modified by lemon yellow for young leaves and Prussian blue and Indian yellow for leaves in shadow. New varieties of nasturtiums in pink and carmine promise to be great favorites.

Would you attempt a sunflower? Though somewhat out of style for decorative purposes, it is always gorgeous, and good for practice. Draw the circular crown in the centre first; observe as it is placed before you whether it be really a circle or an ellipse. Then the petals, one by one, as they overlap each other. Here again with gamboge and Indian yellow color the petals in the highest light, and those overlapped with Indian yellow and burnt Sienna. The centers of sunflowers vary with age. If they are young and yellow, use your yellows; if brown, or only half gone to seed, use Vandyck brown, burnt Sienna, and a green formed of Prussian blue and Indian yellow. It is surprising how much green there is in one of those centers. A sunflower bud is a pretty thing to paint; try it.

Geraniums can be found all through the summer, but they are most luxuriant in September. The red varieties are almost solidly vermilion and carmine combined; the pinks are of course rose madder. A mere wash for the red ones is not enough; lay the color on thick and strong, shading with clear carmine. Glazing with clear vermilion after the first painting is dry intensifies this color. I have also used pure scarlet, an expensive and not always a trustworthy color, but of great brilliance. The buds and stems of the geranium are always good in combinations with the flowers. As burnt Sienna and Vandyck brown can be used with Hooker's green on the calyxes of these, the contrast with the reds is very pleasing.

The salvia is another red flower managed as to color, like the geranium. Then come the bold, rank zinnias of wonderful variety and picturesqueness. Paint as many together as you can find. They are really remarkable for their variety of tints. If they are very double, the centres are so pronounced that the petals can be easily managed. If the colors seem cruder than in many flowers, they are also very striking, and they afford excellent practice for the young student.

The gardens are full of petunias. They bear the same general character as morning-glories, but they are unlike them. Painted in masses, they are charming, but you are to make a careful study. Do not select a double or

highly mottled specimen. A solidly colored one is to be preferred, and probably this will be a pinkish purple. If very dark, the same two colors of blue and carmine will give you any of the darker shades, while the blue with rose madder will produce the fainter tints. You can reach these same hues with cobalt, permanent blue, or French blue; but I have adopted the new blue, because less expensive than the others and for combinations quite as good. Do not paint the flower too solidly; let the color be more transparent toward the centre. Emphasize that just as you would in the morning-glory with gray, not forgetting to work round the stamens in the centre. Keep the edge of the flower carefully defined in the scallops that give it character. Having mastered a common petunia, try a variegated one, but I do not think you will admire it as much on paper, even painted by a skilful hand, as you do in the garden, surrounded by its lovely compeers.

L. STEELE KELLOGG.

China Painting.

NOTES ABOUT CERTAIN MINERAL COLORS.

HANCOCK'S red is particularly useful for beginners, because it works very smoothly when well mixed. By the way, most readers no doubt understand the treatment of the Hancock powder colors. The powder is placed upon the palette and must be rubbed up with a drop or two of fat oil, until both are thoroughly incorporated; then a drop of turpentine is added to make the mixture liquid enough to operate with. Those who have had any experience with Lacroix's colors will understand the method at once, as often it is necessary with these to add fat oil as well as turpentine. This red used thinly makes a very good fawn-colored ground. Brunswick and chocolate brown may be mixed with it, but not yellow or orange. If you desire a pure red, it must be used alone.

The Outremer turquoise in these powder colors cannot be praised too highly. Indeed, I do not know of any blue that compares with it in depth, brilliancy, purity and smoothness. It is a delight to work with it. Nothing could be more dainty than the effect of Outremer turquoise combined with simple gold additions. A complete tea set, decorated with American wild flowers, outlined with this particular blue, and finished with gold, would be really charming. While Outremer turquoise is more expensive than most colors, there is no doubt about its being satisfactory. Mixed with rose-color, it gives a beautiful pearly tint for the shadows of roses.

The Hancock light yellow, like the gamboge, is most satisfactory used by itself; in combination it is apt to destroy other colors.

The salmon as a ground alone, is a very delicate tint. Thinly used, it is an admirable flesh-color; it may be mixed with orange brown or carmine.

The English pink or rose is probably more trustworthy in firing than any other preparation of carmine. As a grounding color it cannot be improved upon. The "Rose du Barri" is the color of that name used in the Sèvres works, where it is justly celebrated. It is only employed for grounds, and it requires a very hard firing to bring it out properly.

There are several greens among the Hancock colors that are notably good. Rose-leaf green is a dull, dark green, excellent to shade over a lighter green. Blue green is exactly like the Lacroix tint, good in various combinations. This color is much used by the French in all china decorations. The Dover greens and shading green are all excellent.

Vandyck brown is wonderfully rich and velvety, and mixes well with other colors.

Brunswick brown has a reddish tint. Chocolate brown approaches purple lake in color, and is especially good for outline work.

Gray black can be recommended as a mixing black, with which to make grays, in combination with blue green or turquoise and orange. It is sometimes called pearl gray. Most of the Hancock colors are retailed at twenty-five cents a bottle. Outremer and ruby are one dollar.

A dozen new Lacroix colors have recently been brought out. Some of them are really valuable additions to the palette. Brilliant light green bears the general characteristics of the blue greens of both makes, but it is deeper, darker and richer than the Hancock color, and is of great use in flower-painting. The moss green and

olive green also would be difficult to produce by combinations. Delft blue is in parts the dark, purplish hue found in old Dutch blue and white ware; it is useful for outline work. Vandyck brown and chestnut brown are both good.

From among the colors in the older Lacroix list, let me name a few particularly suited to amateurs who want to do good work in mineral painting but cannot afford to be extravagant in their outfit.

In greens, apple green makes a delicate ground, and is useful in high lights in leaves and the calyxes of flowers; blue green, already mentioned, brown green, and green No. 7. This last in combination with black makes a good gray for yellow flowers, and with yellow gives a good olive tint. Use silver yellow, and if you require an ivory yellow tint, add a little of brown 4 or 17; this is much safer in firing than ivory yellow. Violet of iron is valuable in accenting stems or the under sides of rose leaves; for seaweed it is indispensable. Mixing yellow does well with greens, but not with reds or browns. Carmine No. 1 for rose-color is excellent if laid on thinly and rightly fired, but I advise the use of Hancock's English pink if it can be got. Carnation No. 1 is very valuable; delicately treated, it is a good substitute for rose in painting roses—not wild roses, but the ordinary cultivated rose. Brown 4 or 17 is both rich and bright in tone. Pearl gray is good for shadows.

With the twelve colors I have mentioned very beautiful and artistic work can be done. For flower-painting it will be found excellent. This simple palette, indeed, may go far to solve the problem of selection, which so often staggers the novice in china-painting, who is confronted by the formidable list of about one hundred Lacroix colors, including nine blues, twelve browns, seventeen yellows, five grays, thirteen reds, four purples, four violets, eight yellows and two blacks, beside the dozen new colors already referred to. To recapitulate them, we have the following table:

Pearl gray,	Blue green,
Carmine No. 1,	Apple green,
Mixing yellow,	Brown green,
Silver yellow,	Green No. 7,
Brown 4 or 17,	Carnation,
Violet of iron,	Black.

It will be noticed that there is no mention here of blue. In ordinary flower-painting, except, of course, for blue flowers, it is seldom or never used. If you buy for grounding, get turquoise; for ordinary use, common blue.

L. S. K.

THE PORCELAIN TOWER.

THE city of Nankin, once the capital of China, has for centuries been famous to the "barbarian" of the outer world for its porcelain tower—a relic of the splendor of its ancient days, before Pekin usurped its dignity as the seat of the empire. The place is now, to great extent, in ruins, and the city proper has shrunk to one fourth of its former dimensions. The porcelain tower was built quite early in the fifteenth century, by order of the Emperor Yuhghoh, and as a work of filial piety. It was a monument to the memory of his mother, and he determined that its beauty should as far outshine that of any similar memorial as the transcendent virtues of the parent in her son's eyes surpassed those of the rest of her sex. The work was begun at noon on a certain day in 1413, and occupied nearly twenty years in its completion. The porcelain tower was more than two hundred feet high, and faced from top to bottom with the finest porcelain, glazed and colored. It consisted of four stories, surmounted by a spire, on the top of which was a ball of brass, richly gilt. From this ball eight iron chains extended to as many projecting points of the roof, and from each chain was suspended a bell, which hung over the face of the tower. The same arrangement was carried out in every story. These bells added very much to the graceful appearance of the tower, breaking its otherwise formal and monotonous outline. Round the outer face of each story were several apertures for lanterns, and when these were all illuminated, we are told, in the magniloquent language of the Chinese historian, that "their light illuminated the entire heavens, moving into the hearts of men, and entirely removing human misery!" It is not difficult to imagine, however, that the appearance of the tower on such an occasion must have been beautiful in the extreme. On the top of the tower were placed two large brazen vessels and a bowl, which together contained various costly articles in the nature of an offering and a charm to avert evil influences. Among these

were several pearls of various colors, each supposed to possess miraculous properties, together with other precious stones and a quantity of gold and silver. In this connection, designed to represent the best treasures of the State, were also placed a box of tea, some pieces of silk, and copies of some ancient Chinese writings. The tower was demolished by the Teaping rebels in 1853.

TREATMENT OF THE DESIGNS.

IN executing the design of Japanese lilies for a tray decoration (Plate 696) use for the flowers carnation No. 1, very pale near the edge of the petal, with a brighter wash of the same color through the centre. For the spots on the petals use purple No. 2. Pistil, apple green. Stamens tips, brown.

For the stems and under side of the leaves add a little brown green to apple green; for the upper side add emerald green to brown and apple greens. For the blocks in the centre from which the stems start use gold, ornamenting and outlining with brown green. For the veins of the leaves, stamens, and the outline of the design use gold. For the background use the white of the china clouded with gold. Gild the edge of the tray likewise. The shape illustrated, of which the design gives the full size, is shallow and flat, with upright edge about half an inch high.

The design for the eighth plate of the fish set series is given this month. The large leaves of the water plant should be grass green shaded with brown green. The under sides are red brown, shaded also with brown green. Keep the greens grayish, an effect easily obtained by putting the color on very thin. The stems are yellow ochre shaded with brown green. The flower—if the plate be left white—should be outlined with a delicate line of gray markings; on the petals a delicate pink (carmine, light). The little curled up leaf should be more delicately colored than the others. The rocks in the foreground are gray shaded with brown. Use grass green and yellow ochre for the weeds. The hippocampus or sea-horse should be washed in with yellow ochre and shaded with brown 108 and black, with a suggestion of blue in the fin. Shade with the same color and a little brown. There is a yellow ring around the eye. The small fish is gray shaded with the same color. In painting the two larger ones make the under parts blue gray, with a streak of yellow ochre down the sides, the back neutral gray, with a very little red brown, the fins the same; shade both with the gray. The eye is black, with a yellow ring around it. The water lines are a delicate blue.

M. GARNIER advises strongly that many experiments be made with colors before proceeding to paint a design on porcelain. Even the best artists of Sèvres, he says, always try their colors before attempting a work of any importance.

THE prime quality of a good painting on porcelain is the transparency of the colors. To obtain it, it is necessary to work boldly, without retouching, and to observe the utmost neatness. Amateurs commonly fail because of not observing these requirements; they get dust into their colors, retouch their work and superpose tones at hazard.

SOME years ago we published for china-painting a Virginia-creeper design, in autumn colors, of seventeen tiles for a fireplace facing. We reproduce the directions by request: Use buff or cream-colored tiles, or stipple a white ground with yellow ochre. Paint the band or slab on which the basket rests dark red brown. Let the ground of the tile represent the body of the basket, painting lines and braidwork in black. For heavy branches and tendrils use sepia shaded with brown Nos. 4 or 17; finer branches, red brown shading into grass green; delicate tendrils, grass green. As there are, on the average, four leaves to a tile, it will be well to paint one brown green shaded with yellow brown, one dark red brown, one capucine red shaded with two shades of yellow brown No. 3, and the smallest of the four, yellow brown shaded with capucine red. Paint the small leaves capucine red shaded with sepia, occasionally introducing one of grass green shaded with brown green. Paint the berries black mixed with Victoria blue; stems of berries, capucine red shading into sepia toward the main branch. Paint veins of leaves black and outline the whole design with black. This design could be painted in two shades of sepia or blue on white or slightly-tinted tiles.